

great prosperity continued at a later period, that number may be increased to 30,000, without exceeding the amount which the apparent extent of the city justifies. In the times of its splendour, Pola was a favourite and celebrated place of retirement for the victims of reverses, either in war or in court favour.

Having escaped the incursions of the barbarians, and the ravages of Attila, the city continued to flourish till the termination of the Western Empire. A.D. 493 it became subject to the Goths under Theodoric from whom Belisarius obtained possession of it for the Byzantine emperor, A.D. 559; but its Roman institutions remained undisturbed, and Ravenna, the seat of the emperors, having taken the place of the ruined Aquileia, Pola reaped the advantage of its relations with Italy. A.D. 789, under the Italian kingdom of Charlemagne, it became the residence of the duke of Istria. Soon after this period, accounts of internal contentions, pestilence, and famine, and the repeated attacks and spoliation of the Venetians, the Pisans, and the Genoese, fill the pages of its history. A.D. 1277, a descendant of the Roman family Surgh took possession of the castle, and assumed the name of Castropola; but A.D. 1331 Pola was surrendered in perpetuity to the Venetians, who were, however, subsequently entirely discomfited by the Genoese in a naval action off the mouth of the harbour, A.D. 1379, when the latter demolished the town, and carried off the bronze gates of the Duomo, with other plunder to Genoa. In the lapse of years the town was gradually re-peopled, though it still continued to suffer many vicissitudes from plague and the loss of its commerce. A.D. 1680, the Venetian citadel was erected on the site of the ancient capital and of the mediæval castle of Castropola. In the next year occurred the last visitation of plague, which reduced the town to a state of the greatest desolation. On the dissolution of the Venetian republic, A.D. 1797, it fell under the dominion of Austria, at which time the level portion of the ancient city only was occupied by hardly 600 inhabitants. A.D. 1805, the French assumed it to their newly-formed kingdom of Italy, and subsequently, A.D. 1810, to France. The year 1813 is the date of its restoration to the dominion of Austria.

It would thus appear that the epoch of the destruction of ancient Pola must be placed in the fourteenth century, when the repeated assaults and captivities of the city occasioned the spoliation of the buildings to supply materials for repairing the walls. A French engineer, named Deville, is said to have built the fortress, erected in 1680, with the stone entirely obtained from the theatre; but the first act of spoliation would appear to have been committed on that building long before his time. The fortifications hastily thrown up in 1805 with the material nearest at hand, the poverty of the inhabitants, and the plunder of precious marbles committed by strangers, have, in modern times, further contributed to the destruction of the ancient monuments. Alison reckoned the number of the inhabitants at 700 when he visited Pola; soon after the departure of the French: at present it is said to amount to 1,300 souls.

In addition to the description already quoted of the striking appearance which meets the eye of the traveller on entering the harbour, it may be briefly stated that the present town is built on the slope of a hill, crowned by the Venetian fortress; and that the amphitheatre, without the town, has all the effect in the distance of a perfect and unimpaired building. On landing at the port, and ascending the town, the first object claiming attention is the Corinthian temple erected by the colony, 19 B.C., in honour of Rome and Augustus. This temple is properly and consists of a cella of small dimensions (31 ft. 6 in. by 23 ft. 3 in. internally), having entered the original entablature, a pediment, and a "prothymon" portion of four columns in front, with two columns on the sides; the angle columns being recessed twice. The external dimensions taken on the entablature over the columns are about 56 ft. long by 30 ft. wide.

The shafts of the columns are formed of

variegated Istrian marble, resembling that called Cipollino. The capitals and bases are highly enriched, the latter being supported on a stylobate, about 5 feet in height, which is continued unbroken on the sides and back of the temple. The shafts of the columns are plain, but those of the ante have five flutings on each face. The walls of the cella, and all other parts of the exterior, with the exception of the shafts, are of white marble. The entablature retains proofs of the highly enriched state in which this part of the building was originally executed, and the circular sunk panel in the tympanum of the pediment is supposed to have contained a bronze bust in relief, or some other metallic embellishment. The style of the whole appears to justify the correctness of the date assigned to it—that of the Augustan era. Numerous sculptured fragments are to be seen in the Piazza in which the temple is situated. This part of the town must have undergone great changes since the date of Mr. Allison's views, which convey the idea of the temple being placed in a kind of ruined garden, rather than on the side of the public piazza; and we may thus learn to estimate the state of desolation which then existed in the heart of this once populous town.

Parallel to the front of this temple, at the distance of about 70 feet, stood a similar edifice, of which the back portion of the cella alone remains: to this the name of the temple of Diana has been commonly assigned, but without any substantial reason. The temple of Augustus, after suffering from the effects of fire and neglect, was ultimately converted into a public granary, to which circumstance it owes its present state of preservation, which will be further secured by the more appropriate use to which it is now assigned, as a museum to preserve marble fragments and other antiquities.

Adjoining the temple of Diana the remains of the mediæval palazzo publico, built A.D. 1300, by the Castropola family; the Baptistery, facing the Duomo, a Byzantine work, built on the plan of a Greek cross; and the Duomo itself, erected in the latter part of the fifteenth century, claim due attention. An inscription, recording the erection of a former church in the year 857, which appears on the wall of the present building, misled the celebrated Agincourt, who had not visited it in person, into the erroneous statement that this church is a type of the sacred architecture of Italy in the ninth century. In the Campanile adjacent, which was built in the latter part of the last century, numerous inscribed and sculptured stones are inserted.

Quitting the town, on the way to the amphitheatre, we observe the remains of a nymphaeum, now covered over and used as a public washing cistern: it contains an abundant source of water, surrounded by semi-circular steps of Roman construction, after the fashion of a bath. The amphitheatre is situated at a short distance from the town, close upon the shore at the head of the bay. It is supposed to have been erected in the latter part of the first century of the Christian era, probably under the auspices of the Emperor Vespasian; though one author, Stanovich, assigns to it a date previous to the reign of Augustus, an opinion which is at variance with the received account, that previous to his time Rome itself had only amphitheatres of wood. The building is placed, like the theatres of the ancients, on the side of a hill, a position which has enabled the architect to economise the construction of a very considerable portion of the artificial substructure, usually required in forming the seats for the spectators. It will be seen from the transverse section of the building, that while the half of the exterior which is next the shore consists of a basement, supporting two tiers of arcades and an attic, the other half on the higher level has only one tier of arcades and the attic. Though such a position was generally selected for this theatre, the instances are very rare in which it was adopted for the amphitheatre.

So perfect does this building appear at a distance, very few stones of the external wall having been removed, that the total absence of all the usual internal arrangements and sub-

structure, with a few trifling exceptions, which becomes visible on entering, is very striking: in fact the mere shell or outer wall alone remains, and so complete is the work of destruction internally, that for many years it was the received opinion that all the internal fittings to accommodate 20,000 spectators were entirely of wood. Excavations by Carli, in the years 1750—1759, by the French in 1810, by the Austrians in 1816—1821, and more careful researches, have brought to light proofs, that all the conveniences and appliances usually found in the Roman amphitheatres at Rome, Verona, and elsewhere, were at one time to be seen constructed of stone or marble in the present building. Drawings and a detailed description of the seats which have been found, are given in the book of the Canonico Stanovich, and Canina's work (*Parte Romana*) presents a parallel of the whole edifice with others of like kind, in which it is restored in conformity with modern opinions and recent discoveries; but this author has committed an error in representing two tiers of arcades on both sides of the building in the transverse section.

Previous to the excavations by Carli, many eminent travellers and authors, misled by the position of the building on the side of the hill, and having no assistance in the shape of apparent internal fittings, by which to form a correct opinion, supposed that it was a theatre, of which the portion at the higher level formed the auditorium, and the lower part, with the additional arcade and basement, the usual fixed scene. Martini de Angere, in 1561, fell into this mistake, which was afterwards adopted by Maffei, in 1729, till, finding difficulties in reconciling his hypothesis with the existing remains, and knowing that an undoubted theatre actually stood in the immediate vicinity, he was induced to regard them as those of a magnificent palace.

The plan of the amphitheatre is elliptical, the longer axis measuring 436 and the shorter one 346 feet. The exterior wall, which alone remains, is divided into 72 arcades, of which the two forming the main approaches at each end of the longer axis, are wider than the others. The four projections, each occupying the width of two arcades and three piers, constitute another peculiarity in the external elevation, into which they are at intervals introduced, and have been the origin of further mistake with early writers. Serlio, 1661, believing the fittings to have been of wood, took them for buttresses to the shell of the fabric. Maffei considered them part of the scenic decoration of the theatre, forgetting that they are hidden from view on the inside of the building. The received opinion now is, that they contained stairs, giving access to the upper parts of the building which were assigned to the lowest classes of the spectators, and to the terrace roof, on which the men appointed to manage the relations, or awning, were stationed.

The construction of these stairs is detailed in the fourth volume of Stuart and Revett's *Antiquities*. The access to the other portions of the interior are considered to have been similar to those adopted in the other amphitheatres, with such modifications as the peculiar position on the slope of the hill rendered necessary.

The general arrangement and subdivisions of the seats, the corridors, entrances, the arena, &c. in the Roman amphitheatres, is too familiar to require a lengthened notice, and the work by Canina, already mentioned, may be referred to with advantage for any further information on the subject. The marble seats of this building, which are now preserved in the Museum at Pola, have names and numbers inscribed on them, with divisional lines, which give about fifteen inches in width to each sitting.

From the peculiar position of the building, great care was necessary to provide ample means to convey off the heavy mass, which rushing down on it from the impending superior slope might, when added to the quantity falling over the whole surface of the interior, flood not only the arena, but also the galleries and corridors. All due precautions